

LOOKING OUT:

EFFECTIVE ENGAGEMENT WITH CREATIVE
AND CULTURAL ENTERPRISE

DISCUSSIONS

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1.0 INTRODUCTION

This paper is an expanded discussion of the issues raised in the Looking Out Key Report¹ (Clews and Mallinder, 2010). The discussions are based on the analysis of the data, focus group discussions, reviews of policy and other literature, and wider discussions with colleagues and stakeholders. The discussions reflect the complexity of the issues and are intended to initiate debates on key issues. It is not our intention that this paper, or others in the Looking Out series, criticise policy or act as an apology for any lack of action on the part of any stakeholders. Nor are such papers intended to provide ringing endorsements of all that has been undertaken. It is clear that, on the one hand, there is significant work being undertaken to meet the challenges of sustaining a lead in the global knowledge and creative economy and, on the other, there are also significant opportunities, capacity and enthusiasm for enhancing this work.

GOVERNMENT INTERVENTION IN ARTS HE

Persistent government intervention is an enduring characteristic of Arts HE. Every few decades since the 1830s, and the formation of the first Government

Design Schools, there have been numerous interventions. These have sometimes impacted on arts education directly, for example the report by the Gorrell Committee that, in 1932, described poor co-operation between the art schools and industry. Likewise, the Coldstream² and Summerson³ reports of the 1960s led to the introduction of industrial and commercial processes to the curriculum and the alleged academisation of art and design. Other interventions provoked change in the wider higher education (HE) context: for example, the 1966 Plan for Polytechnics and other Colleges, which heralded the integration of independent art schools into polytechnic institutions. The National Advisory Body for Local Authority Higher Education (NAB 1982-88) aimed at ‘rationalising’ HE provision, which in effect meant the closure and merger of art and design institutions and departments perceived as having low economic value (Bickers, 2000). Another key development was the 1992 Further and Higher Education Act that, among its many effects, precipitated the transformation of polytechnics into universities with degree awarding powers. This led to a massive growth in HE student

¹ All the **Looking Out papers including: Looking Out: Key Report; Education for the Creative Industries and Case Studies** are available to download from the ADM-HEA website.

² NACAE, (1962). **Vocational Courses in Colleges and Schools of Art: Second Report of the National Advisory Council on Art Education (the Coldstream report)**, Ministry of Education: National Advisory Council on Art Education, London.

³ NACAE, (1971). National Council for Diplomas in Art and Design, **Report of the Select Committee on Art and Manufacturing, (the Summerson report)**, HMSO, London.

populations, particularly in art, design and media subjects, from fewer than 8,000 (NACAE, 1970) students in 1970, rising to almost 118,000 today (HESA, 2008). In 1974 the National Council for Diplomas in Art and Design (NCDAD) passed responsibility for validation of the degree level Diploma in Art and Design to the Council for National Academic Awards (CNAA). The CNAA was disbanded in 1992 when the polytechnics became universities able to award their own degrees. In 1997 the Quality Assurance Agency was formed to “check how well (universities) meet their responsibilities, identifying good practice and making recommendations for improvement. [They] also publish guidelines to help institutions develop effective systems to ensure students have high quality experiences”⁴.

It is commonly believed that, since the beginning of state sponsored art and design education, government has been attempting to steer education towards vocational training through central control while the academic community has striven to develop more liberal arts programmes. In fact the picture is far more complex. Colleges and institutions have moved towards an increased focus on art, design and media education as an intellectual ‘project’ developed through a study of

theory, history and ideas, with ideas explored through developing creativity, problem finding and problem solving, as well as through developing expertise in the subjects studied. But it was the colleges, not government and industry, that introduced practitioners in creative and cultural occupations into the mainstream of Arts HE, initially in the late 1890s and subsequently, in greater numbers, in the 1950s, thereby , eventually replacing the professional art masters and placing teacher-practitioners at the centre of students’ learning experience.

The earliest government actions concentrating on training designers and applied artists to work in manufacturing showed little awareness of art, design and media as autonomous occupations that, in themselves, contributed to the UK economy. Efforts to shape art and design education were focused on providing designers for manufacturing industry. This went alongside government awareness of the lack of arts education at all levels. From this point the growth of liberal and practical arts and humanities become a larger feature of education from schools to HE. In the mid 1980s art and design education was threatened with severe cut-backs and closures precipitated by a government that was not only

⁴ Quality Assurance Agency website: www.qaa.ac.uk/aboutus/WhatWeDo.asp (accessed 10.03.10)

attempting to drastically reduce public spending in a time of recession but was hostile to what it saw as education lacking in economic utility. Interestingly, it was during this period that interest in Arts HE began to rise sharply. As traditional industries declined, the creative industries emerged as increasingly important in the UK economy. They were, along with financial services, archetypal knowledge-based activities for a knowledge economy. More widely available communications technology drove new media education. Media practice education grew in parallel with art and design, building on and sharing pedagogic models. In spite of vocal criticism of almost every aspect of Arts HE, from its alleged lack of relevance to industry to its poor record of employability, low levels of graduate lifetime earnings, and poor feedback from the National Student Survey, interest in Arts HE has been sustained to the present day.

More recently, governments have turned again to measures aimed at driving up levels of engagement and economic utility within HE. The 1997 Dearing Report (Dearing, 1997) proposed substantial change to the funding, organisation and delivery of HE, including a recommendation that universities should “consider the scope for encouraging entrepreneurship”. In 2001

the Department of Trade and Industry (DTI) made the first awards under the Higher Education Innovation Fund (HEIF) to assist universities in efforts in meeting these recommendations. The Davies Review in 2002 highlighted the fact that “many teachers are believed to need considerable support in terms of their knowledge, skills and experience of business and enterprise” and the idea that “business needs to be more closely involved with education” (DfES, 2002a). The Lambert Review of Business-University Collaboration recommended support for “university departments undertaking work that industry values” (DTI, 2003). Government encouraged industry to invest in HE for work-based learning: that is, to see HEIs as providers for their staff training and continuing professional development (CPD) needs (DIUS, 2008b). The development of closer relationships between HE and industry has been a feature of several government papers and was re-iterated as a priority by the Secretary of State for Business, Innovation & Skills speaking at the launch of Higher Ambitions: The Future of Universities in a Knowledge Economy in November 2009 said:

“... Business and employers need to contribute more ... through joint research programmes, vocationally

oriented courses that they part-fund, sponsorship of students and much greater use of universities for management and leadership training.” (BIS, 2009a)

Policy papers have examined the contributions of higher education institutions (HEIs) and their opportunities to contribute to the cultural wealth of regions, nations and the UK. Investing in Our Future (DIUS, 2008), for example, outlines several cases where universities make significant contributions to social health and wellbeing, both nationally and within specific regions of England. Latest estimates indicate that the economic output of UK universities is around £59 billion, around 2.3% of GDP (UUK, 2009); they have, in the view espoused by the Cox Review (2006), promoted the creativity of design graduates and The Treasury and the Department of Trade and Industry (DTI) have both commended designers to other sectors in the UK economy. The Leitch Review (Leitch, 2006), another Treasury-commissioned report, points to the importance of “higher-level skills” such as creativity, innovation and enterprise to all sectors of the knowledge economy. This is matched by reports from other agencies including the National Endowment for Science, Technology and the Arts (NESTA), the National Council for Graduate Entrepreneurship

(NCGE) and the Council for Industry in Higher Education (CIHE), emphasising the importance of higher-level skills in Arts HE.

After a twenty-year gap, policy makers and opinion formers have turned their attention once again to Arts HE (as opposed to focusing more generally on the HE sector), specifically to subjects closely allied with ‘professions’ and occupations in creative and cultural sectors. This attention has re-invigorated the discussion around the need for Arts HE to furnish industry with an occupationally skilled workforce. The Sector Skills Councils (SSCs) were formed to be the ‘voice of industry’ and included SSCs focused on media (Skillset), on fashion and textiles (Skillfast-UK) and on creative and cultural sectors (Creative and Cultural Skills, CCSkills). Collectively, SSCs claim to cover 90% of the UK economy (UKCES, 2008b). Sector Skills Agreements (SSAs) were announced in 2003 and aimed to “ensure that employers have the right skills to support the success of their businesses, and individuals have the skills they need to be both “employable and personally fulfilled” (DfES, 2003). The intention was that SSCs would advise further education colleges (FECs) and HEIs on curriculum content and learning activities, especially with regard to qualifications

leading towards specific occupations. Skillset, SkillFast-UK and CCSkills were asked to lead on developing the new 14–19 Creative and Media diploma aimed at creating new vocational routes to further education (FE) and HE as an alternative to ‘A’ levels and foundation courses. Of the 15 proposed diplomas the highest number of proposals was received from consortia to deliver the Creative and Media diploma. SSCs have been central to the development of National Occupational Standards⁵, apprenticeship and internship schemes.

In 2001 students were able to enrol on new HE level foundation degrees. Foundation Degree Forward (FDF), the organisation responsible for promoting these qualifications, claim that foundation degrees combine “work-based learning with academic study” and offer employers an opportunity to customise “a work-based degree to meet business objectives and aims”. They also say that foundation degrees are “much more flexible than traditional HE qualifications as they involve work-based learning to develop higher-level skills as well as technical and practical skills”⁶. Most foundation degrees are delivered in FECs. As art and design courses are one of the major offerings at FECs, there has been rapid growth in art, design and

media-based foundation degrees, many of which have originated from existing HE level BTEC and diploma courses or upgraded FE-level courses, adding further to the Arts HE student population.

The Department of Culture, Media and Sport (DCMS) contributed to discussions and policy initiatives directed towards Arts HE in 2006, reporting on how both HE and FE could contribute to developing higher levels of entrepreneurship in creative industries. More recently Creative Britain (DCMS, 2008) and Digital Britain (DCMS, 2009) have discussed the relationships between education and creative and cultural enterprises. The Higher Education Review has identified new routes to acquiring qualifications and entry to HE as a way of widening participation and diversity in HE and in industry. The review points out that this will require a “major change in culture” from focus on three year undergraduate programmes to “providing opportunities for different types of people to study in a wider range than in the past” (BIS, 2009). Like much of the ‘new direction’ in HE, however, this will need to be in partnership, particularly with creative and cultural sectors that, with a few exceptions, have very low levels of diversity.

Renewed attention on HE generally and Arts HE

⁵ For further information on National Occupational Standards see the CCSkills website: www.ccskills.org.uk/Qualificationsandstandards/Standards/tabid/193/Default.aspx (accessed 10.03.10).

⁶ Foundation Degree Forward website: <http://www.fdf.ac.uk/page.aspx?id=2> accessed (10.30.10).

in particular, including emphasis on creativity and innovation as engines for economic growth and increases in social capital, remains resolutely focused on economic utility and on technology driven activity. Policy fails to recognise that technological innovation is led by ideas and assumes creative knowledge is spontaneous (Crossick, 2009). Leaders in Arts HE have failed to convince agencies and organisations that advise government of the case for Arts HE and lack a voice in the policy debate.

A VOCATION TO THE CREATIVE INDUSTRIES

Creative and cultural activities have been at the centre of urban and non-urban regeneration and renewal from the 1980s onwards. Heightened media attention, on TV, radio, via the internet and in print media, on all aspects of culture from the Turner and Sterling prizes in art and architecture to popular culture, raised general levels of interest and public engagement, including young peoples' ambition to participate in Arts HE.

The creative industries have grown in economic significance and visibility throughout the developed world and the UK has been a leader in prioritising the creative industries in the policy landscape. The

systematic definition of creative industries began in the UK with the Department of Culture Media and Sport's Creative Industries Mapping Document (DCMS, 1998, 2001). Having been defined, they emerge as a major component of the UK economy: a major employer with a graduate rich workforce. They exhibited high levels of growth throughout the 90s and the first decade of the 21st century and many sub-sectors are doing better than just surviving the recession. The work of DCMS and the performance of creative industries partly accounts for raised interest in Arts HE from the 1990s to the present day, although it appears to go largely unacknowledged that there is clearly a connection between the growth and successes of creative and cultural sectors throughout this period and the rise in HE courses and the number of graduates.

The persistence of the drive to vocational education across nearly 180 years might suggest a failure on the part of policy, changes in context, or a lack of compliance on the part of the major actors. Whatever the truth of these hypotheses, it remains the case that the last Labour government, like governments preceding it, has focused on forging closer and more effective links between industry and arts education. From the earliest interventions there has been an

expectation that manufacturers would contribute to the cost of this. Successive interventions by government departments, from the Board of Trade (in the 19th and 20th centuries) to the Department of Business, Innovation and Skills (taking over the work of the Department of Innovation, Universities and Skills in 2009), governmental and non governmental agencies such as the Board of Trade, Design and Arts Councils, Sector Skills Councils and professional bodies have sustained a debate that has been pre-occupied with a view of arts education as a bi-polar choice between a vocational or an 'academic' education.

However there has never been a golden age of vocational education. The 19th century schools failed to attract significant industry support. Manufacturers were sceptical about the schools, preferring patronage of prestigious projects and institutions to investing in state run education. In any case, recent researchers have pointed out that in the 19th century the contribution of designed goods to the economy was minor compared to other trade. This is especially true of the coal and steel industries, where Britain had virtual global monopolies, making claims that design turned the economy around optimistic to say the least (Romans, 2004). It may be that, as many believe, the

conversion of the National Diploma in Art and Design to degree programmes effectively signalled the end of vocational education. Yet it was in this period that the greatest change in the make up of teachers – from 'art masters and mistresses' trained at the National Art School to teacher-practitioners -is most evident. It was developments in the institutions, rather than government policy or 'demand-led learning' from industry, that delivered the most effective vocational learning processes: teacher-practitioners increasingly became the drivers of curricula and 'delivery-agents' for shifting learning in Arts HE from drawing figures and casts to practice-based, studio-based learning. From the mid 1950s art and design schools recognised that distancing students from practice and from the processes of making was limiting their opportunities to become fully developed artists and designers. Moves towards pedagogies directly engaging art and design students in work-based processes and bringing them face to face with teacher-practitioners were already underway when the reports of the NCDAD in the 1970s recommended closer associations between art and design schools and industry (NACAE, 1971). It may be that then, as now, the lack of visibility of these initiatives, their small scale and poor articulation of the

⁷ See the **Looking Out: Key Report**, Section 3.0, available to download from the ADM-HEA website.

structures and strategies of Arts HE meant that they went largely unnoticed.

The relationship of governments to Arts HE has two primary characteristics: firstly, the former seeks to exert forms of centralised control through standardisation or benchmarking, or through agencies operating at arms length from the legislature: secondly, in forming its view of Arts HE governments have not accounted for activities that happen at ‘grass roots’ in diffuse and widely-distributed ways. It is difficult to argue that these kinds of activities are *better* than, say, high visibility centres (of excellence, for innovation and so on) but their persistence as part of both the curriculum and of learning experiences suggests some benefit to students. These activities are likely to be the best fit for Arts HE and offer a good chance of forging engagements that have the potential to benefit the creative industries more directly than methods focused purely on delivering better graduates to the workforce.

ARTS HE: ENGAGEMENT WITH CREATIVE INDUSTRY

There is evidence of significant volume and a range of styles of engagement between Arts HE and creative and cultural sectors⁷. The engagement operates most

commonly via teachers who also work in creative and cultural businesses and organisations. Most courses operate student placement programmes and have individuals working in creative and cultural businesses and organisations placed as external examiners. Most courses also have procedures that promote structural links with industry and professional practice. These include validations, industry-liaison panels, formal relations with professional bodies of sector skills councils, etc.

There is a concern expressed in focus groups that many student placement schemes may be too short in duration to be effective in delivering adequate work-based learning experiences and occupational learning outcomes. While the duration of work-placement may be a factor shaping students’ learning it is the ‘authenticity’ of the experience that has the greatest impact. In the context of the workplace, authentic experiences are those through which students develop a full appreciation for the range and complexity of activities within the workplace by being fully integrated into that environment during their placement. The relationships between students and other staff provide them with opportunities to ‘see’ the organisation through the eyes of professionals, a

situation that is most likely to occur where the student is viewed as a co-worker. “It is the interaction between the student and the work environment, including the work performed together with the relationships established with fellow employees that provides the best opportunity for learning” (Heinenann et al, 1992). Recent work carried out for the Cambridge-MIT Exchange examined how work experience shaped the learning of 400 UK engineering students. Researchers noted that properly designed, delivered and managed work placement projects deliver enhanced occupational skills, enhanced interpersonal communication and team-working, and a better understanding of the realities of working within an organisation. Finally, well-constructed work placement can deliver higher-level attributes, particularly “self efficacy, capacity and confidence for venturing and technology application skills”. The study also notes, however, that “while work placement can have a major effect on self-efficacy, a foundation of future innovative behaviours, those factors are all too often not present in the work placements made in the UK.” The study concludes by saying:

“(Students) should be given meaningful and achievable tasks, but those activities should encourage

the placement students to reach beyond their current level of skills... Students should be provided with feedback on their performance, during the period of their placement as well as at the end, so that there are opportunities to reflect upon and modify current performance and engage in new behaviours and activities whilst still in the placement.”

(Lucas et al, 2009).

To be effective, work-placements cannot be entered into casually. They require careful design and management. More than that, they require the institution and the employer to carefully tailor a student’s experiences and the student, employer and the student’s co-workers to be implicated in assessment and feedback processes. Finally, the study above – along with other studies cited – suggests that employers, professionals, and often agencies tasked with raising the level of graduate skills, are focused on occupational skills while the greatest gains available from properly designed and delivered engagements for work placement come through the higher-level skills discussed by the Lambert, Leitch and Cox Reviews.

Although placements are the most common form of engagement cited in the Looking Out surveys these are focused on benefits to undergraduates. Other aspects

of co-working particularly benefits to the existing workforce are not being exploited. In the context of the knowledge economy, “learning is seen as an integral and ongoing feature of working” (Brennan, 2005) and given the density of relationships formed between the department and the host, opportunities may exist for developing substantial programmes for co-producing and sharing ‘new knowledge’ in the workplace through and alongside the actual placement. This ‘new knowledge is defined as:

“Not foundational and cannot be codified into written texts such as competency standard descriptions, procedural manuals or textbooks rather it is constructed within the context and environment of the immediate workplace.” (Chappell et al, 2003)

New knowledge is contingent on the relationships, collaborations and networks constructed within specific contexts. It is not possible to reproduce these contexts within the institution: the absorption of “new knowledge will only happen in the context of professional practice” (Chappell et al, 2003). In other words, the reasons for developing and sustaining work-based learning for professional practitioners, and for teachers in Arts HE, are precisely the same as the reasons as for wanting students to participate in

placements: the workplace is the best place to learn contingent knowledge and the best place to create new innovations for professional practice.

A small number of joint research and knowledge transfer projects already exist, but almost no programmes for Continuing Professional Development (CPD) orientated towards professional practice for teacher-practitioners. Similarly there are very few examples of workforce development offered by HEIs. Looking Out focus groups and early findings of Stepping Out projects⁸ suggest there is demand for CPD from teacher-practitioners and that this should be directed towards enhancing creative and cultural sector practice in addition to the more customary enhancement of teaching skills and approaches.

With the exception of employing professionals from the full range of creative and cultural sectors as teachers, and student placement programmes, most forms of engagement are informal and ‘fly below the radar’ of senior institutional management. The engagements may be small-scale, but they are extensive. There is little evidence, however, that this activity impacts on HEI strategy. Senior HEI managers, executive branches and change agents have poor intelligence with regard to most aspects of

⁸ See **Stepping Out Case Studies** from Artsworld and Manchester Metropolitan University. **Stepping Out** is a series of five developmental cases studies focused on forms of engagement with creative industries. It is jointly funded by: the ADM-HEA; Art Council England; **Artsworld**; CEMP; CETLD; the Council for Higher Education in Art and Design; Design Council; the Higher Education Funding Council for England; Nottingham Trent University; **Skillset** and the University of Brighton. The Stepping Out project report is available for download from the ADM-HEA website.

Arts HE/creative industry engagements. As part of the Quality Assurance Agency (QAA) Subject Review and institutional review processes, curriculum vitae of teaching staff were included in materials reviewed by QAA assessors. However Subject Review was discontinued in 2002 and replaced with institution-wide review, in which teaching departments are sampled. While staff CV profiles *might* be collected, this is not systematic. Where staff profiles and CVs exist as part of the evidence of QAA processes these papers are not publicly available. While individual HEIs might have systems in place, there is no systematic collection of data relating to the collective curriculum vitae of faculty. There appears to be no significant volume of research and Knowledge Transfer Projects and Networks (KTP/N) funded through conventional research or KTP funding (e.g. Research Council UK, Technology Strategy Board or Higher Education Innovation Fund) focused on Arts HE/creative industry engagements. Student placements, industry-based projects and teacher-practitioners are highly valued by both students and teachers, but there is no systematic analysis of the outcomes of these and therefore little understanding of how their effectiveness is measured and can be enhanced.

Creating Entrepreneurship (ADM-HEA, 2007) showed that although students valued teacher-practitioners, their perception was that they were like any other teacher. This suggests that teacher-practitioners may behave more like teachers than like practitioners when in the HE context.

The strongest links, with the greatest potential for deepening effective engagement between industry, organisations and communities beyond the institution, are the 'natural' networks formed by individuals from the creative and cultural sectors working in institutions as teachers, as external examiners and in other roles. The database used in the Looking Out project to collate information on existing engagements could be significantly expanded. A live data-base could be available to HEIs, including teachers and academic developers, along with individuals, businesses and organisations in the creative and cultural sectors and agencies and organisations offering support and seeking to develop both the industries and the HE sector. The database would allow users to see projects and opportunities available locally, regionally and nationally and it could be used to carry case studies and offer guidance to those seeking to develop further engagement initiatives.

TEACHER-PRACTITIONERS IN ARTS HE

The 19th century Government Design Schools were aimed at training new entrants to manufacturing in the occupational skills and activities of industry. They also aimed to bring new levels of creativity to the invention and manufacture of products. This enterprise was intended as a partnership between government, factories and producers. Yet it was not until the 1950s and 60s, when students came to be taught and learn alongside professional practitioners in arts, design and media organisations, that there was any systemic relationship between Arts HE and creative industry. This culture of learning through practice has persisted and teacher-practitioners today represent a significant number of those delivering and developing the undergraduate curriculum.

Looking Out research shows that contrary to the views of many external agencies, teacher-practitioners are not ‘junior’ members of staff and only rarely are they recent graduates working in ‘classroom assistant’ roles. 38% of teacher-practitioners have more than ten years continuous current experience and 72% have more than ten years cumulative experience of working in creative and cultural sectors. The claim that employing part-time teachers, often a synonym

for teacher-practitioners, is cheaper than employing a full-time teacher cannot be verified. However, most educational managers point out that there is an additional cost in employing, for example, two teachers to work two-and-a-half days as opposed to one person working all week. They also point out that in organisational terms it is often simpler to have a single person working in the department full time than to manage the division of responsibilities between two people. It is widely accepted that the mass employment of teacher-practitioners is good value for money. It offers flexibility and expansion of the pool of skills and experiences available to students. The practice is deliberate rather than habitual, and is consistently cited as a key method for sustaining the relevance of the curriculum and exposing students to industry and professional practice-based knowledge.

As part of the analysis of roles for teacher-practitioners, Looking Out included an analysis of over 41 new jobs advertised in 2008/9. These included positions across a range of creative and performing arts and design subjects. The jobs were advertised at a variety of levels from principal to associate lecturer at over 30 HEIs in England. Most job descriptions describe what a job will entail, the

9 The job descriptions published by the advertising HEI were analysed to determine the relative importance of different aspects of the advertised post and the attributes of the applicant. These attributes were: teaching; curriculum development and quality assurance; professional practice and creative industry practice; management and administrative skills; research projects and publications.

‘roles and responsibilities’ (job descriptors) and the kind of qualifications, aptitudes and track record (personal attributes descriptors) that will be required by short-listed and appointed applicants. The analysis⁹ was limited to jobs that included elements of practice-based teaching in the studio or workshop and included a simple frequency analysis of aspects of the roles and responsibilities (job descriptors) compared with the same or similar personal attributes (evidence of experience, skills, qualifications etc.). The analysis found that:

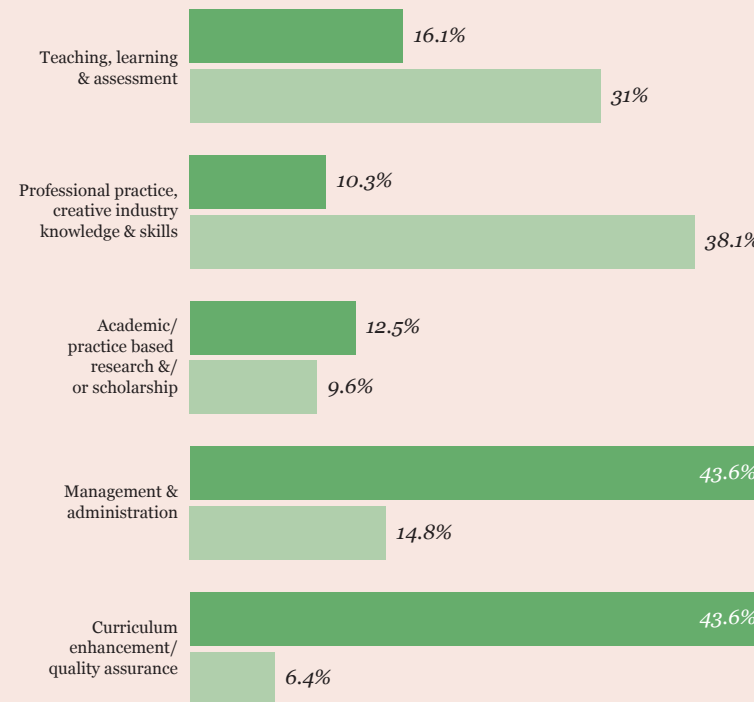
- There are large variations in detail in describing roles: the total number of descriptors ranges from 7 to 44.
- There are variations in the proportion of descriptors addressing a single aspect, for example descriptors relating to ‘curriculum development and quality assurance’ range from 6.6% to 38.8% (of the total number of job descriptors).
- There are varying degrees of importance in roles expressed through the number of descriptors and the order in which these are presented.
- Typically, a track record in research is interchangeable with evidence of current practice.

- Most job descriptions require current knowledge of creative and cultural industry practice. Looking Out research suggests that this is being met in appointments.

The largest variation is in the emphasis given to ‘professional practice and creative industry practice’ and ‘management and administrative skills’. Based on a comparison of personal attributes descriptors (i.e. what the person can do) and job descriptors (i.e. what the job requires) these are accorded markedly different importance. Judging by what the job requires, management and administrative skills appear to be the most important aspect of the job, being represented by 43.6% of descriptors. The same qualities are accorded relatively minor importance in terms of personal attributes, however. Here they represent only 14.8% of required attributes. Meanwhile, professional practice and knowledge of industry is rated at just over 38% of required attributes, compared to just over 10% of job descriptors.

It is not clear what this means beyond illustrating that job descriptions may be poor instruments for determining the identities, attributes, roles and functions of teachers in these subjects.

DIAGRAM 1: *Variations in job descriptors (dark green) and personal attributes (light green) of appointees in 41 teaching jobs in Arts HE advertised in 2009.*



This inversion does, however, chime with teachers' experiences that the true nature of the extent of and significance of management and admin roles and its importance to institutional functions is masked. This phenomenon aligns with substantial anecdotal evidence, widely reported in the press and Looking Out focus groups, that a large proportion of teachers'

and teacher-practitioners' time is consumed by management and administrative duties, including quality assurance activities.

Creating Entrepreneurship (ADM-HEA, 2007) found that these duties and their conformity to compliance standards, for example QAA Benchmarks and programme specifications, have given rise to a highly specialised management language: vocabulary and processes that are unique to HE, commonly called 'edu-speak'. This language bears little relevance to experiences beyond the HE system and is largely opaque to external and sometimes internal audiences. This applies especially to students, who are not directly involved in management, administration and quality assurance. Focus groups with teachers and course managers that formed part of the Creating Entrepreneurship Research project in 2006-7 suggested that there are poor lines of communication between teacher-practitioners and the instruments of curriculum development. The finer grain survey in Looking Out, however, indicates that, while the language and processes remain a barrier to wider engagement, both full-time teachers and teacher-practitioners are immersed in quality assurance processes. The extent to which this represents a

coherent ‘industry/professional practice’ voice, shaping the curriculum, remains less clear.

Although senior managers cite the employment of teacher-practitioners as a key feature of maintaining curriculum relevance, there is little institutional support for teacher-practitioners’ professional development in terms of their creative industry roles. Most staff development is perceived as generic or focussed on instrumental and administrative aspects of teaching: especially learning the specialised language that will enable these things to be done. Where it is not focussed on the instrumental aspects of the job, staff development tends to focus on other conventional and ‘teacherly’ roles. For example: research, scholarship or pedagogy. The Postgraduate Certificate in Higher Education (PGCHE) offered by many HEIs as a route to Higher Education Academy Fellowship is often generic and teacher-practitioners report a lack of relevance to their perceived specialist role in the educational project. This is despite considerable efforts, especially on the part of independent, specialist colleges of art and design, to orient the PGCHE towards disciplinary practice¹⁰.

¹⁰ For a more detailed discussion of the PGCHE see **Looking Out: Key Report**, Section 4.0.

CONSISTENCY OR RICHNESS?

There is significant tension generated in education through apparently conflicting policy messages. There is constant pressure to respond to an instrumentalist agenda: delivering technical and occupational skills. These skills are often poorly defined and employers and industry figures, along with agencies and organisations claiming to represent these, have been inarticulate about what is needed and unrealistic about what can be delivered. They have also based their directives too heavily on opinion and anecdote. On the other hand, there are calls for more attention to be paid to delivering higher-level skills: creativity; innovation skills; reflective thinking; entrepreneurship and venturing; self-efficacy and generic employability (Gibb, 2005; Leitch, 2006; ADM-HEA, 2007; HEFCE, 2008; UUK, 2008; CIHE, 2008, DIUS and BIS, 2009).

Typically, technical and occupational skills are best acquired in the contexts where they are practiced. Work placements provide a good opportunity to do this. Higher-level skills, for example creative and reflective thinking, are best developed in facilitated or ‘scaffolded’ learning environments. These are typical of studio and project-based learning in most art, design and media courses. In short, technical

and instrumental skills and declarative knowledge (knowing the facts) can be learned through instruction and practice. Learning how these support practice or are applied creatively requires students to be self-aware and reflective, and to build situated knowledge that can be transferred across contexts.

In reality, and despite claims to the contrary, all courses require students to develop competency in industry and professional practice standard skills, and research shows that technical expertise is an essential component to creativity.

“Advanced practice in any field is now seen as more closely connected to investment models of creativity through deliberate practice and familiarity with past achievement rather than to divine inspiration” (Mottram et al, 2007).

There may be shortages of suitably qualified technicians in industry but this may well reflect the changing aspirations of young people and the lack of status of technical and support roles (compared to production roles) across creative and cultural sectors. There are, however, substantial variations in the volume of technical instruction, in students’ access to facilities and in the ‘philosophy’ of individual courses. Some courses focus learning on development of “deliberate

and intentional practice based on the repetition of tasks and understood to be an important foundation for expert achievement” (Mottram et al), while others may expect students to be proactive in determining which skills they need to develop in order to further personal development. This variation is part of the richness of potential experience available to learners.

Calls for a return to apprenticeship models may provide the answer to the skills gap. Whether this will translate into real jobs and offer an alternative route to graduate entry, however, remains to be seen. This, along with the question of whether these jobs, where they exist, are attractive to new entrants, will be key to the acceptance of apprenticeships. It may be worth bearing in mind that the early schools of design were set up by government and industry to address exactly this problem; an industry whose capacity to produce goods far outstripped ideas for products of sufficient quality to interest new audiences and consumers. The collaborative education project that emerged was never intended to meet the practical needs of manufacturing alone and the distance between the workplace and the place of learning was deliberate.

Many professions require or recommend structured periods of work-based learning before individuals

can formally register in their profession. This is the case for doctors, nurses, social workers, engineers, architects and lawyers to name a few. In most of these professions, however, there is some form of statute that protects either title (as in the case of architects) or practice (as in the case of doctors). Furthermore, in most cases regulation is sustained because there are elements of public risk involved in these professions and practices. Despite extended debate on forms of professional registration and additional validation processes there has been little appetite from creative industries for registration or a gate-keeper for practice. While the cost and enforcement issues have certainly been a discouragement, there is a lack of evidence that mandatory registration would in any way improve the ability of individuals at entry level or offer any tangible benefit to employers, clients or consumers. In addition, the lack of any commitment from employers not to employ an applicant who does not hold a recognised qualification undermines the argument for investing in the complex administration and oversight necessary to deliver validation.

There are existing mechanisms for professionals, industry and other organisations to intervene in wider mechanisms for curriculum development. Most

subjects have active subject associations. For example: the Media, Communication and Cultural Studies Association (MeCCSA), the Association of Fashion and Textiles Courses (AFT) and the National Association for Fine Art Education (NAFEA). Professional bodies, such as the Chartered Society of Designers (CSD) or the Broadcast Journalism Training Council (BJTC), also play a role. Many of these bodies already engage in quality assurance or validation processes through the Quality Assurance Agency (QAA), including the generation of Subject Benchmark Statements that define the standards that all undergraduate courses must achieve (QAA, 2008a and 2008b). The Benchmark Statements are written to a standard format laid down by the QAA but are drafted by panels of subject experts that include teachers and other educationalists. They also usually receive input from subject and professional bodies. The benchmarks describe the minimum threshold standard for a 3rd class honours degree, although most also describe the standards graduates will be required to achieve in order to be awarded higher levels of degree. They describe subject-specific learning outcomes and generic graduate attributes. In the case of degrees with vocational aspects, the benchmarks also describe

occupational and professional learning outcomes.

For example, the Subject Benchmark Statement for Art and Design includes the following statements:

“4.1. The principal aim of undergraduate education in art and design is to ... equip and prepare students for continuing personal development and professional practice.

4.4. Graduates in art and design will have developed skills in communication and expression ... be able to use visual languages to investigate, analyse, interpret, develop and articulate ideas and information. Their work will be informed by and will inform professional practice in their discipline(s), including:

- the artist’s or designer’s relationship with audiences, clients, markets, users, consumers, participants, co-workers and co-creators
- the implications and potential for their discipline(s) presented by the key developments in current and emerging media and technologies, and in interdisciplinary approaches to contemporary practice in art and design.

4.5. An honours degree in an art and design discipline also confirms that the holder has acquired relevant technical knowledge and practical skills, and will be able to employ materials, media, techniques,

methods, technologies and tools associated with the discipline(s) studied with skill and imagination while observing good working practices, and professional/legal responsibilities relating to the subject.

5.1. Curricula are directly informed and their currency maintained by the research, scholarly activity and professional practice of staff. Practising artists, designers and designer/makers make valuable contributions as part-time and visiting tutors, and facilitate important links to professional and creative practice.” (QAA, 2008a)

The Benchmark Statements for Architecture, Communication, Media, Film and Cultural Studies, Dance, Drama and Performance and Music include similar statements relating to aspects of professional practice. They typically include learning outcomes and standards relating to business practices, technology, ethics and professional standards.

External examination panels, HEI validation and other quality assurance processes often include experienced professional practitioners. Academic health monitoring test courses’ standards through course documentation, through a comparison of what the course claims to deliver and its outcomes, through completion statistics and through external examiner

reports. At the behest of the Higher Education Funding Councils, the Higher Education Academy has adopted 'external examining' as one of its key strategic priorities. This may present an opportunity to review the processes, working with key agencies like sector skills councils, professional bodies and subject associations to enhance current practice.

Already-existing research, however, shows that – while there is no lack of creativity in the creative and cultural sectors – a lack of leadership, well developed business skills and entrepreneurship across the sector is inhibiting growth (NESTA, 2006). The key debate centres on where these skills and behaviours are best developed, and how.

DELIVERING THE MESSAGE, HEARING THE MESSAGE

Despite the considerable efforts of a range of agencies in promoting the workforce development agenda, the 'message' appears not to have penetrated through to those responsible for the development and delivery of curricula. Teachers perceive the external drive to be predominantly towards technical and occupational skills in undergraduates and focused on instrumental issues.

Even where art, design and media teachers and teacher-practitioners are aware of the workforce

development and employer engagement agenda, there is frequently an assumption that the initiative is 'not-for-us'. While there is often a certain degree of institutional inertia, this appears to arise out of the rhetoric used in policy papers and publications promoting and 'celebrating' successes of employer engagement. Much of this assumes that most graduates go into employment (rather than self-employment or freelancing). This lack of attention to a key destination for Arts HE graduates is further reinforced by the precedence given to large-scale businesses or homogenous sectors. The recent CBI publication 'Stepping Higher' (CBI, 2009b) celebrates employer engagements but includes no examples from the creative and cultural sectors. Its case studies are drawn in the main from sectors with homogenous skillsets (for example: engineering businesses), very large businesses (e.g.: Network Rail and Rolls Royce) or professional associations (e.g.: Institutes of Quarrying and Asphalt). Government departments and agencies typically refer to 'graduate employers'. These represent a relatively small proportion of actual employers, employment and contribution to the UK economy (ONS, 2009). There is a strong sense among teachers and teacher-practitioners of a failure to address the characteristics

that make the creative and cultural sector unique: very high numbers of graduates in the workforce, large-scale freelance and self-employment and micro-businesses, highly differentiated occupations and activities, and so on. This appears to translate into an assumption that efforts to drive forward higher levels of employer engagement are not aimed at or appropriate to the creative and cultural disciplines.

There is also a strong impression given by policy documents that the focus is chiefly on sectors in the economy where innovation is technology driven. This often translates to a focus on sectors such as bio-sciences: the perception is that funding flows more readily to industries and programmes more closely associated with science, technology, engineering and mathematics (the so-called STEM subjects). While the creative industries are dependent on technology, innovation is driven by creativity not by the technology itself – although this creativity may lead to technological innovation. In the knowledge economy this is not unique to creative industries. There is concern, however, that as the creative industries are generally seen as being part of ‘culture’, while other industries are perceived as part of ‘the economy’, creative industries are both problematised and too

easily sidelined. This may explain why digitally-based businesses, broadcast, web-based, film, games design, and so on, seem to be presented as proxies for the wider creative and cultural sectors. It is worth noting that the Digital Economy Bill (BIS, 2009b) was the only legislative action emerging from Creative Britain (DCMS, 2009). Focussing purely on the sub-sector of creative industries with the strongest technological presence allows the debate to proceed unimpeded by the complexities of those disciplines, subjects, activities and occupations that may be far less technology dependent or may operate outside the conventions of commercial activity, for example fine arts and crafts.

This situation is compounded by a focus on the acquisition of instrumental skills in the FE and HE curricula. Much of the rhetoric is based in arguments around economic utility and driven by claims arising out of consultations with industry. In light of the extent of these in comparisons with the scale, number, distribution and variety of, say, design or fashion businesses – coupled with the underlying and unproblematised assumptions that ‘something is broken’ in education – HE developers are understandably sceptical of recommendations emerging from these processes.

¹¹ For a more detailed discussion of Arts HE pedagogy see **Looking Out: Arts HE and the Creative Industries**

TOWARDS WORK-BASED LEARNING FOR PRACTITIONERS IN CREATIVE INDUSTRIES

References to work-based learning in policy appear in 1998 in the Department for Education and Employment Green Paper: *The Learning Age* (1998). As it has evolved into the work-force development agenda seen as part of employer engagement, its distinction from ‘normal’ HE awards and courses has become clearer. Effective work-based learning is not structured around teachers and trainers giving instruction based only on curriculum content or predetermined vocational outcomes. It is bound by context and emphasises “learning over teaching” (Brennan, 2005). It is consistent with current concepts in teaching and learning, including learning networks, communities of practice and learner-centeredness. In most aspects it is also consistent with the way in which art, design and media subjects are taught and learned and the way the curriculum is constructed. In Arts HE the curriculum is dominated by learning rather than teaching processes: problem-creation and solving; project-based learning; peer-group learning and learning in socialised settings such as the studio, lab and workshop. The exceptional difference is that work-based learning is not structured around formal

¹² See: **Stepping Out: Balancing Work and Study**, the Centre for Excellence in Media Practice. Available to download from the ADM-HEA web site.

qualification frameworks or awards or even formal curricula¹¹.

Forms of employer engagement are consistently interpreted (by survey respondents) to mean ways in which undergraduate students have access to authentic work-place learning experiences. In this context, ‘authentic’ appears to refer to learning experiences that include some fundamental form of intervention or involvement from creative businesses, individuals and organisations, and are sited in the spaces of ‘professional’ practice. Most commonly this is in the form of placement projects, industry-led studio projects and various boards, panels and committees charged with assisting in curriculum development. Employer engagement in the form of CPD or workforce development for learners who are already in work is virtually absent¹². However, both the opportunities and the capacity to develop wider forms of employer engagement are available. The Looking Out research shows there are large numbers of individuals employed in the creative and performing arts, design and media practice subjects, who have considerable and current experience of working in creative and cultural businesses and organisations. They are assumed to have up to date and continuous

knowledge of professional practice that can be brought to bear, both on the students' learning experiences and outcomes and on curriculum development. This is the case even if they do not, in the conventional sense, consider themselves 'professionals'. And yet, there is virtually no evidence or examples of the staff development mechanisms of HEIs being focused on CPD for teacher-practitioners. Put another way: where and how does the institution invest in enhancing its teacher-practitioners' skills and expertise in their professional practice, ensuring that their practice and knowledge is both up-to-date and (re)invested in the students' experience and curriculum enhancement? This may present an opportunity for HEIs to harness already existing mechanisms for staff development, offering professional-practice based CPD or work-based learning to the teacher-practitioners already employed in the institution.

Similarly, while most courses have placement programmes, few, if any, appear to examine how employers and partners benefit from the relationship. There are implicit benefits; hosts to students often refer to placement or other engagements as 'talent-spotting', a kind of short-circuit of expensive recruitment processes. After all, employing a graduate who already

'understands your business' is at the heart of observations about graduates' lack of readiness to work. Employers and other partners in placements may derive other economic benefits. Placement students may be paid a wage or salary but this is undoubtedly less than that of a graduate or other experienced employee. The employer must balance the saving in salary against the additional but often unaccounted costs of supervision. Finally, it must also be acknowledged that employers and other partners are engaging in these projects for reasons that are other than financial. This apparent altruism is often presented as a characteristic of individuals working within the creative and cultural sectors; that is, money and profit are not a primary motivation. This is also acknowledged, however, by entrepreneurs in many other sectors: money, revenue and profits may be a metric for success, but it is not always the primary goal for the entrepreneurial venture. For employers and partners in placements, in industry liaison panels, joint projects and individuals contributing to teaching, there may be other, non-monetary benefits. These include: networking opportunities; access to creative space (the opportunity to think and work outside the constraints of business); access to facilities, and so on. While these

may be real, however, they are also implicit. They go largely unacknowledged, unexamined and un-theorised. Most importantly, the lack of understanding of the end-to-end benefits is likely to mean that opportunities for greater mutual benefit, for students, teacher-practitioners, employers, businesses and organisations and for HEIs, are being missed, particularly processes of knowledge exchange that exist between participants in these initiatives.

Our research and the Looking Out focus groups suggest that there are excellent opportunities, capacity and enthusiasm for HEIs to develop work-based learning for creative and cultural businesses and organisations. In this context we are discussing ways in which HEIs offer new 'lines of learning' to people who are already in work as either employees, employers or sole practitioners and freelancers. This may be through adapting HEI staff development mechanisms to provide work-based learning that is not primarily focussed on the instruments and enhancement of contracted teaching duties. Instead, it may aim to better understand and harness opportunities arising from existing engagements, to deliver work-based learning not (only) to undergraduates but also to employers, partners and individuals. This form of *Systems of*

Innovation Approach (Freeman, 1988, 1995) creates a new model. Rather than education for workforce development being seen as a simple, linear process, with HEIs offering new educational products and services to employers for a fee, the institution and creative industries form part of a system of loosely coupled activities. In these, feedback loops offer benefits to all the participants and collateral benefits to others, such as undergraduate students, who are in proximity to the system. Components of the system such as knowledge, technology, actors and networks may offer approaches that enable the hierarchical and highly structured HEI to interface with the atomised, small scale and diffuse creative industries. This approach is not limited, however, to teacher-practitioners in the context of staff development and CPD. There is a wide range of interactions that may form part of the system, including co-production of knowledge and knowledge exchange, sites for networking and brokerage, and the offering of (re)search services by universities.

It is clear that HEIs tend not to see the employment of teacher-practitioners as a way of engaging with creative and cultural enterprise. However, it is possible this offers an opportunity for driving greater intensity in employer engagement in the following ways:

- HEI appoint large numbers of teacher-practitioners to ensure that students are exposed to contemporary practice and knowledge
- HEIs as employers seek to enhance skills of their own work-force through staff development including the PGCert
- The potential for industry and industry-based agencies (for example Design Council and Sector Skills Councils) to shape learning outcomes is already in place
- Teacher-practitioners represent a significant community of work-based learners already engaged with HE and in a position to articulate demand-led, work-based learning;
- Teacher-practitioners involved in the Looking Out focus groups expressed an interest in the idea that staff development offered by their HE employer could be shaped to offer CPD that would be focused on their ‘special’ role as teacher-practitioners and towards enhancing their practice skills.

“In order to realise higher levels of work-based learning, universities need to build formal and informal relationships with the creative industries, employers, operatives, students, and their own staff”

(Roodhouse, 2009). Starting with those staff based in creative industries and already engaged with the institution may be a way to do this. There are, however, some factors inhibiting the development of effective work-based learning.

There is little evidence that employers, businesses and organisations see HEIs as credible deliverers of their training and education. Sector skills councils, tasked in the Leitch Review (Leitch, 2006) with raising demand in industry for HEI-provided, work-based learning, have yet to deliver on this (Clews, 2008). There is a lack of clearly identified ‘products’ and funding to develop these. HEIs have yet to develop, but are urged to develop, a culture that aligns with the target users (BIS, 2009). The general education/ employer debate remains focused on a ‘service’ model of HE providing appropriately skilled graduates to employers and there is a lack of willingness on the part of industry/employers to invest in workforce education. This last, in the creative and cultural sector, is compounded by a lack of capital available to individuals, small and micro-businesses for investment in continuing/life-long learning.

The rhetoric of development agencies and government departments has been resolutely focused

on what might be perceived as ‘easy targets’: large scale, monolithic and homogeneous businesses and sectors with either or both of the following characteristics: a requirement for training and education on a very large scale, and common or generic training needs. Examples include the NHS, the police force and engineering businesses. Terms such as ‘employer’ are a synonym for potential ‘purchasers’ of education. This extends to consultation between government, its agencies and NGOs who privilege discussion and articulation for growth, across the employment sectors, on the largest, often referred to as the top 100 graduate employers. It is easy to understand why this might be the case: they are easily identifiable, they are large scale, and they tend to recruit graduates for graduate-level jobs rather than for discipline-specific graduate activities. This liberates the discussion and recommendations from the murky and polluting debate on occupational and activity specific requirements. It is worth noting, however, that these businesses employ less than 10% of the UK workforce (ONS, 2009). A recent report (CBI, 2009a) cited the responses of 704 businesses, which between them employ nearly three million people, to a questionnaire on graduate recruitment. The report claims that respondents came from a

wide range of organisations, covering all sectors of the economy including the public sector. Only 23% of responding companies had fewer than 50 employees, however, and there were no identified respondents from creative and cultural sectors. The Association of Graduate Recruiters (AGR) claims to be ‘the collective voice of graduate recruiters’ and represents over 800 organisations. It aims “to be the leading, independent voice of UK-based Graduate Recruiters, providing impartial, authoritative advice aimed at helping (our) members’ businesses excel.” The AGR has produced a briefing paper guiding and encouraging employers to consider supporting work experience schemes. It is not possible to know how many of its 800 members are creative and cultural businesses or organisations. It is worth mentioning, however, that – of its eight industry sector special interest groups – none are related to creative industries (AGR, 2008). It is significant that these three examples, the top 100 graduate employers, the CBI and the AGR have not included representation of the most graduate industry sector currently operating in the UK economy.

Government is intensely focused on science, technology, engineering and mathematics (STEM) as the key areas for development. The Higher Education

Innovation Fund (HEIF) was for several cycles closed to the arts and humanities. Arts and Humanities research funding is set at a far lower level than other subjects. In the most recent research assessment exercise (RAE), despite an increase in the volume and quality of submissions, funding was further top-sliced¹³. For many years funding from the Arts and Humanities Research Council, unlike funding from other research councils, was not available for research leading to the development of proprietary products and services. Finally, despite several years of rhetoric from government about the economic significance of the creative industries policy, starting with Chris Smith (then culture secretary) launching the Creative Industries Mapping Document in 1998 and continuing with James Purnell's 2005 claim that the UK is "the World's creative hub" (Purnell, 2005), attention on education at all levels remains resolutely focussed on 'strategically important subjects': science, engineering, technology and mathematics and modern languages. This is not say that these subjects are not fundamentally important. The impression given, though, and reinforced by the policy instruments of funding and by less than helpful statements made by leading agencies, is that creative and performing

¹³ The value of research income to UK HEIs in 2009 was £3.44bn. The research income to HEIs and attributed to 'Creative arts and design' is just £75.5m, or 2% of the total. Source: UUK's analysis of Higher Education Statistics Agency (HESA) (2009): Finance Plus, Table 4. (UUK, 2009b).

¹⁴ In July 2010 UCAS reported a 13.2% rise in application to all degree courses and a 34.8% rise in applications to Design Studies courses. ucas.ac.uk/about_us/media_enquiries/media_releases/2010/160710 (accessed 15.07.10).

arts and design have only marginal importance to the national economy.

Attention to STEM subjects (plus modern languages) has been a focus for the government for several years: "From 2005-06, the funding council (HEFCE) has been working to increase the numbers of students in 'vulnerable' or strategically important subjects including science, technology, engineering, maths and modern languages.

A £29m scheme has seen more than 1,000 extra science and maths students entering university and a £36m support for languages has seen French studies entrants rise only from 713 in 2005 to 780 in 2008." BBC News, 21 October 2008.

Universities UK predicted a decline in applications to art and design courses (UUK, 2008). This prediction preceded the onset of the recession, however, and there has been a substantial rise in applications to most courses and at most HEIs. The BBC recently reported that "demand for university places continues to rise, with 10% more applicants this year than last across the UK – about 50,000 people" (BBC news 20.07.09)¹⁴. This has prompted the previous government to raise the number of additional students who can be offered places in HEIs in 2009 from 3000 to 10,000. However,

these are available only to applicants for STEM subjects. It is also worth noting that several HEIs are managing applications to art, design and media courses that have risen well in excess of the national average.

Governments are seeking to manage a fluid situation. The rise in applications is possibly a result of young people electing to go to college and university rather than face the uncertainties of a depressed job market. The aim of raising the total number of places is to respond directly to increase in demand to attend university, and to steer those considering a university education towards those ‘vulnerable’ subjects. It makes sense to use the rise in interest in HE as a way of meeting the demands of the future knowledge economy for graduates in STEM and languages. Given the apparent health of graduate-rich creative and cultural businesses during the recession, however, it might be worth considering increasing the investment in HE directed towards courses aimed at entrants to the creative and cultural sectors, especially where those courses can show collateral benefits for industry engagement.

Higher Ambitions: The Future of Universities in a Knowledge Economy published by the Department of Business Innovation and Skills in 2009 requires

universities to market their capacity to provide services to industry and challenges universities to provide courses “in subjects relevant to Britain’s economic future”. Funding will be available but limited to support programmes that work in partnership with businesses and the wider community. The Review makes clear the government’s intention that additional funding for HE will be through “building new partnerships with business and industry” as a way of “generating the financial resources universities need to fund further investment” (BIS, 2009a)

Some of the language of the Review is reminiscent of the 1980s. During that recession, the government expressed its regard for arts and humanities but apologetically pointed out that the economic imperatives that were driving cuts in public spending required it to focus its funding on economically ‘useful’ subjects. This was manifested in the National Advisory Body for Local Authority Higher Education (NAB) being tasked to advise governments on which art and design schools should be ‘rationalised’. The difference between now and then is that the Arts HE sector is far better placed to articulate the ways in which it is useful. Creative industries are now a major feature of the economic landscape and the pedagogies of Arts HE are

proven to facilitate development of higher-level skills. It will be the responsibility of senior management and executives, in both independent art and design schools and polytechnic institutions with major Arts HE provision, to articulate how the final point of the triangle connecting creative industry, Arts HE and the economy will be joined.

MAKING THE CASE FOR AN ALTERNATIVE MODEL

There is a lack of a credible business model for workforce development between Arts HE and creative industries. If HEIs are to deliver work-based learning to collaborators and partners, including teacher-practitioner employees, how will the line of revenue be identified? This is important for at least two reasons. In addition to the previously-identified need to raise the general level of skills, knowledge and ability in the UK workforce, thereby meeting the demands of working in the global knowledge economy, government also sees work-based learning to fee-paying ‘consumers’ as a means of securing a new line of income for HEIs.

In the current economic climate, the funding available to HEIs to develop new models for work-based learning has been discontinued, suspended or curtailed

as priorities have been realigned to cope with the more austere atmosphere. In England, the Higher Education Funding Council announced, in 2007, a £105m Strategic Development Fund for Employer Engagement. So far £101m of funding has been committed. There are 36 co-funded projects, with 60 HEIs delivering an additional 10,000 co-funded students enrolled in 2008-9 (HEFCE, 2008). Skillset, with the Media Academies (Skillset, 2009a) has been successful in bidding for funding to support a three-year employer engagement project. Although there are no other creative and cultural industry projects in this initiative there are some emerging opportunities: the Office of Science and Technology has extended the Knowledge Transfer Partnership programme to media businesses and, more recently, to design businesses although, this funding may also be limited as a consequence of the recession (TSB, 2007).

It is not only in the language of policy that cultural change is needed. As early as 2003, the Lambert Review of business and university collaboration recommended that:

“some universities’ management and governance structures needed to be modernised to enable them to take calculated risks, to behave in a more

entrepreneurial and outward-looking fashion and to make strategic decisions in a timely way” (DTI, 2003).

A Higher Education Funding Council for England (HEFCE), Arts Council England (ACE) and Design Council Joint Working Group, chaired by Sir Christopher Frayling, commissioned a report in 2001 on CPD provision in the HE sector which concluded that there was:

“A poor match to needs in terms of volume, accessibility and specific/current knowledge, a lack of investment and appropriate infrastructure, insufficient links to the sector and sub-sectors, under-developed marketing and communications” (Shaw and Allen, 2001).

A further report, ‘Connections and Collaborations’, commissioned by the same Joint Working Group on the same subject, and focusing on HE-provided CPD in the south-west of England, concluded that “Policy needs to be communicated well internally. If CPD is not clearly understood by those working within an HEI, it is difficult to bring a coherent service to the marketplace”. This latter report also concluded that in the south-west, at least:

“Embedding CPD as a core element of an HEI’s mission is key to ensuring cultural change and

successful delivery of activity and CPD activity devolved to arts faculties in multi-faculty HEIs or managed by a dedicated third stream activity unit in specialist arts institutions are models that work well, enabling the HEI to respond more quickly to external opportunities. The need for cultural change and the barriers that can be thrown up by institutional managerial languages and processes is a recurrent theme in examining issues at the interface of HE and industry and other external stakeholders.” (Falmouth, 2004).

But the need for changes in language and communication is not limited to HEIs. Most recently, Peter Mandelson, Secretary of State for Business Innovation and Skills, pointed out that whilst universities must develop closer links with business partners in education it is the responsibility of business “to get better at communicating its needs, so that the system can respond and our universities are not left to make educated guesses about what business wants.” (Shepherd, 2009).

The need for cultural change – including change in the processes and language of management, quality assurance and cultural development - has arisen repeatedly in reports and papers relating to entrepreneurship (Gibb, 2005; ADM-HEA, 2007;

CIHE, 2008). There are, however, other fundamental problems in the interface between, on the one hand, the instruments of strategic development in HEIs and, on the other, individuals, businesses and organisations in the creative and cultural sectors. Data published by Creative and Cultural Skills Sector Skills Council in 2008 shows that there are over 67,000 creative industry businesses in the UK (CCSkills, 2006a) with a workforce of nearly 600,000 people. 93% of these businesses employ fewer than fifty and 86% fewer than five people. In addition, 58% of the workforce are employees and 42% are self-employed. 49% of the workforce have degree level qualifications or above. It should be noted that these figures may only encompass commercial sectors of the creative and cultural industries. Not-for-profit, charitable, social enterprise that may include roles similar to many creative and cultural businesses could greatly increase these numbers.

The left-of-centre think-tank, Demos, draws attention to fundamental differences in the way that individuals, businesses and organisations in creative and cultural sectors work, compared with other sectors of the economy. Differences are partly a function of size, scale, type and distribution, but key differences also result from organisational factors.

Most industry sectors (for example: agriculture; mining and mineral extraction, financial services and so on) are characterised by particular activities, processes, outputs, or uses of raw materials. Unlike these industries (all taken from the Department of Trade and Industry's Standard Industry Classification, SIC), the creative industries cannot be classified in this way. There are very high levels of differentiation. Film production is as unlike fashion design as it is unlike running cinemas. Industrial design is not much like jewelry design and acting is not much like producing plays, and so on. The Demos report notes: "This inclination towards a sector built around many actors shapes and results from the following rules of the organisation of this 'flea circus' of activity" (Tims and Wright, 2009). However the sector(s) is also shaped by the ways in which creative enterprises undertake work. It is project-led, "producing nonreplicable outputs". As a consequence, the value of the creative industries tends to be invested in people, and not the organisations that they work for.

"Creativity is an input not an output ... people apply their individual talent to the creation of something else ... The creative industries cannot be defined at the level of the organisation" (Hartley, 2004).

People working in creative businesses strive to produce unique and novel outputs and it is likely that this is a more powerful motivation than financial gain. This process of “creative deviance” (Landry and Bianchini, 1995) works better in and between small, well-networked organisations able to exercise agility and dynamic responses. They are less bound than larger organisations to form replicable and hierarchical processes. This may explain why, as creative enterprises grow, people within them tend to break away to form separate, autonomous but interlinked networked groups rather than grow into large single organisations. While other sectors may be predisposed to grow into large homogeneous organisations, creative and cultural businesses and organisations tend to diffuse into separate but collaborating heterogeneous ‘units’.

When mass collaboration occurs it can be with the single purpose of working towards a unified end. These ‘swarm’ businesses have given us, for example, the world wide web and the Mozilla company, which generates the browser Firefox. The latter is continually improved by a world-wide community of designers using open source technology.

“With no central direction, bees self-organize to build nests, feed and nurture offspring, gather food

and even decide on their next queen. Similarly, groups of humans swarming together for a common purpose can constitute a powerful collective mindset that unleashes tremendous creativity, spurring exciting and valuable innovations.” (Cooper and Gloor, 2007).

But the swarm does not need to be working on a single shared project. In the wider phenomenon of “wikinomics”, large communities of individuals and small organisations come together to share ideas and participate in co-creation. The hierarchical nature of large organisations and institutions, with their “food chains of managers and employees, producers and supply chain sub-contactors and companies”, is contrasted with new models of “collaboration and self-organisation”. Rather than hierarchy and control, they talk about new conditions that encourage “employees to drive performance by collaborating with peers across organisational boundaries, creating the wiki-workplace” (Tapscott and Williams, 2008). It is a shame that the provocative and innovative Demos paper, “So what do you do?” (Tims and Wright, 2009) ultimately sees the relationship between education and creative and cultural sectors as linear: little more than a service for delivering the necessary skills to creative industry rather than part of the ‘flea circus

of activity' itself. There is a tendency among some agencies to ignore or marginalise the actual and potential contributions to be made to the growth of the creative and cultural sectors by greater engagement. This not only flies in the face of the evidence but also undermines the willingness of parties to engage in meaningful dialogue.

Creative and cultural individuals, businesses and organisations tend to work in the context of the wiki-workplace and are more like swarm businesses. On the other hand, HEIs are large organisations. They are bound, by their scale, their complexity and by the compliance structures of quality assurance, professional accreditation and funding agencies, to work hierarchically. This may be why employer engagement between HEIs and large scale, homogeneous or monolithic industries and businesses are easier to form and to recognise. The partners share similar organisational structures, even if the languages that express these are different. It may also explain why, at the level of individuals and courses in HEIs, we find significant levels of engagement with creative and cultural sector individuals, businesses and organisations. These engagements are less apparent when viewed from

the top of the institution. They are initiated largely by communities of practice and through personal networking and, although the outcomes may lack visibility to the senior management, it is these processes that best suit the practices, knowledge and behaviors that lead to collaborations between these communities (of practice). Work commissioned by HEFCE, the Arts Council and Design Council Joint Working Group, recommended that forming CPD should be done through smaller groups; including focus groups and industry liaison panels. It should be demand and content-led and where possible undertaken collaboratively with "arts organisations and FE colleges" (Falmouth, 2004). Devolving the funding and organisational structures to be as close as possible to the interface of development and delivery may allow the developers of engagement projects to step out of the shadow of the larger institutional and managerial controls and evolve more appropriate and sustainable mechanisms. In order for successful outcomes at this level to be inflected into the strategic development of the HEI and to impact across the organisational structure, however, effective means of reflection, evaluation and, communication, along with the synthesis of these, needs to be developed.

KNOWLEDGE TRANSFER

Most of this discussion and the research work has focused on forms of engagement between art, design and media departments in HEIs and individuals, businesses and organisations within the creative and cultural sectors. The potential for Arts HE employer engagement, however, extends well beyond these most obvious collaborations.

The Lambert Review (DTI, 2003) proposed enhancing the role of HE in business. In 2005, the Cox Review (Cox, 2005) set out ways in which businesses could benefit from harnessing design skills and how design businesses and design education could adapt to provide support to non-design partners. By 2008, the Government linked design with innovation when it launched Enterprise: Unlocking the UK's Talent (BERR, 2008). Their strategy underlined the importance of enterprise and innovation as a productivity driver, and proposed actions to foster connections between business, research and design. These ideas align with the Higher Education at Work Strategy (DIUS, 2008), which sets out the aim of HEIs enhancing higher-level skills and playing a direct role in collaborations that will contribute to business growth. Finally, the Creative Economy Programme

(CEP), as articulated in Creative Britain: New Talents for the New Economy (DCMS, 2008), outlines a national policy of enhanced roles for creative and cultural sectors, along with education to contribute to the wider economic growth and social well-being of the UK. In addition, the Technology Strategy Board (TSB) that supports Knowledge Transfer Partnerships and Knowledge Transfer Networks has widened its remit to encompass creative industries¹⁵.

There is growing evidence of tangible links between design investment and innovation. Innovation was defined in 2007 by DIUS as:

- introduction of a new or significantly improved product (goods or service), or
- process engagement in innovation projects not yet complete or abandoned, or
- expenditure in areas such as internal research and development, training, acquisition of external knowledge, or
- machinery and equipment linked to innovation activities (Robson and Haigh, 2007).

The most recent surveys show that across all industry sectors 64% of businesses are 'innovation active' and that 6% of expenditure on innovation activity is

¹⁵ "Knowledge Transfer Networks are national networks which aim to improve the UK's innovation performance by increasing the breadth and depth of knowledge exchange between companies and between business and academia. There are 24, including a new network for creative industries due to be launched in 2008." Technology Strategy Board, 2007 (TSB, 2007).

spent on design (Design Council, 2009). Measuring the relationship between investment in design and business performance is inexact, but the Design Council Claims that for every £1.00 spent on design, business turnover increased by £2.25. The Design Council also says that, on average, the increase in turnover was accompanied by a market share increase of 6.3% (Design Council, 2005). Cox noted that key barriers to business innovation were a lack of recognition of design-related opportunities and poor understanding of how to pursue them. Later evidence from DIUS (Robson and Haigh, 2007) supports this, noting that over half of non-innovation active business did not perceive a need to change their products or services and a third were inhibited to innovate mostly by cost constraints.

The policy landscape, and a growing body of evidence, suggest that engagements between HEI art, design and media departments and businesses and organisations in the wider community need not be limited to cognate relations. That is, effective collaborations can be formed between the art, design and media departments in HEIs and non-creative industry businesses and organisations to enhance innovation. British Design Innovation (BDI) recently raised an issue absent from the Cox Review, in

their words:

“(An issue that) becomes more pertinent ... (is) namely, the missed opportunities with regard to more fully engaging the UK’s world-class strategic design industry with its universities in a transparent, coherent strategic relationship.” (Horn, 2009).

Advancing by Design, research commissioned by the West Midlands Higher Education Association, identified 28 design-based projects, worth £88.6m¹⁶ of external funding (Richards, 2009), between them, in eight of the region’s universities. 84% of participating businesses stated that, as a result of their involvement, the likelihood of them working with a university again in the future had increased. For just over a third (36%), the profitability of using a private sector designer had increased. This research also points out that the biggest barrier to university engagement was a lack of knowledge among ‘non-beneficiary’ businesses as to what universities offer. Although almost half (48%) of businesses agreed that they faced design-related issues, over two-thirds (67%) were unaware that local universities offered design support services. The report recommends that a one-stop-shop or single point of contact is necessary to “create a more appropriate means to engage the private sector and students on live

¹⁶ It is worth noting that this is greater than the entire income of £75.5m in research grants and contracts to Creative arts and design in the UK (UUK, 2009b).

projects”. BDI also points out that design cuts across many university faculties: it exists in engineering faculties and other technology-based schools, as well as in design faculties. The report concludes that it:

“Appears to be very difficult for universities, themselves, to fully grasp the extent of their design-related activity. This is accentuated by the fact that academics, or even universities, do not always recognise how their design knowledge and expertise can be applied to businesses.” (Horn, 2009).

Projects identified in Advancing by Design are commonly autonomous of the university and often employ staff for the duration of the project. Although this presents the advantage of having dedicated teams working with ‘clients’ and allows greater scope for creativity, it does limit sustainability and opportunities for knowledge transfer. There is general recognition that embedding projects within academic faculties can support stronger, more beneficial knowledge transfer. The well-established models of Knowledge Transfer Partnerships are also acknowledged as a key supporting process (Clews, 2008). Some of this intelligence points back to the need for cultural change in the institution and the need to form a clearer view of what innovative practices are inherent, or can be made

explicit, in art, design and media learning.

There is a need to develop awareness, both among individuals and groups of academics, of the consultancy services and new learning opportunities that might be presented to potential collaborators. The Looking Out research shows that the large number of teacher-practitioners could be harnessed to this task as an effective way of shaping delivery and content of CPD. There is also an opportunity to harness effective local networks that already exist across the academic and professional practice communities. The TSB is committed to supporting Technology Transfer Projects and Technology Transfer Networks, both to deliver enhanced innovation to businesses and other organisations and to support the virtuous circle of a *Systems of Innovation Approach*¹⁷. This applies to engagement of all types, feeding new knowledge back into the institution in order to shape strategy for further employer engagement and for curricula and CPD at all levels.

¹⁷ Rather than the linear approaches of supplying educational services to industry-based clients and consumers, the engagements (in a systems of innovation approach) will build on networking and exchange. These exchanges and networks form feedback loops of benefits to collaborators in joint projects for learning and the co-production of knowledge (Clews and Mallinder, 2010).

ARTS HE AND CULTURAL ENTERPRISE IN LOCAL AND REGIONAL ECONOMIES

There is a growing understanding of HEIs' capacity to directly and indirectly contribute to local and regional economies and to be major players in enriching the social and cultural life of towns, cities and regions.

“Universities are integral to our national culture and a cohesive society. They create a broad community of learners willing to question conventional wisdom and foster progress, while also nurturing the shared values that bind us together.” (Denham, 2008).

The Department of Innovation, Universities and Skills (DIUS, 2008) made The last Government's ambition for universities – that they become hubs of creativity and enhance communities and society – very clear. Similarly HEFCE has drawn attention to the roles universities have in wealth creation and contributing to the “public good” (HEFCE, 2009). Liverpool Hope, John Moores and Liverpool Universities played key roles in securing and delivering the city's successful bid for European Capital of Culture 2008. The University Campus Suffolk, a joint enterprise by the Universities of East Anglia and Essex, was formed both to raise HE participation in a region, where prior to its

formation in 2007, it was less than 30% and to provide a catalyst for economic and cultural growth in Ipswich (DIUS, 2008c). Universities have played central roles in the development of regional and urban cultural quarters (Roodhouse, 2009). It is acknowledged that HEIs and FECs make major contributions to both national and regional health and well-being. In some regions, FE and HE institutions are the major employer, and their employees and students sustain vibrant local economies. Moreover, while this might be generally true of the institutions, their art, design, media and performing arts departments have a special role to play.

End of year shows have become a major feature of many town and city cultural events calendars, making students and courses significant contributors to the cultural life of towns and cities. There are several examples of HEIs collaborating in major cultural and business development initiatives. These include the University of Brighton as a contributor to the Brighton Festival, with the Faculty of Arts making specific contributions in the form of exhibitions and performances. Students at the Faculty of Art at the University of York St. John work with the City's annual festival. In 2007 students produced a series of light

shows in the city that substantially increased footfall in city centre facilities and businesses. The University of Teeside collaborates with the UK Film Council, BBC, local authority and others to deliver the annual International Festival of Animation and Computer Games, now in its tenth year.

These activities require the institution to engage in a fundamental way with a range of external bodies. While not all of these have direct financial benefits to the partners, they have collateral benefits: raising their profile, enhancing recruitment and sales. These enterprises are evidence of HEIs taking a central, active role in their local and regional economic and cultural life, developing social capital as they do so. They offer opportunities to enhance the curriculum and develop work-based learning through engagements, not only with creative and cultural businesses and organisations, but also social and commercial enterprises. It is perhaps surprising that there is no catalogue of these kinds of engagements kept by any central body and there is very little analysis of their benefits beyond satisfaction surveys. It is difficult then to measure their impact and pitch for investment of either public funds or private investment.

There is a growing interest in finding ways in which

the intrinsic and contingent value of cultural projects and the greater value of creative and cultural sectors might be measured. A recent paper, published by NESTA, argues that attempting to measure the value of creative and cultural sectors via the conventional financial instruments used for other industry sectors, for example growth in employment, export, sales and so on, fails to capture a full and informed picture.

A study based on willingness to pay sought to directly assess the public's own valuation of the arts¹⁸. It did not refer to external effects such as employment, output or any other such 'instrumental' variables. This study and others like it found that people, even those who do not directly use arts venues or otherwise participate in arts events, place a high value on them. A similar survey in England showed that when questioned, for example about local museums like the New Art Gallery in Walsall, local people placed high value on the arts, to the extent of being prepared to see funds directed away from other local service like education and health towards enhancing cultural capital.

There is growing experience of "Contingent Value" (CV) and related 'Willingness to Pay' (WTP). It might be argued that a similar study should be undertaken to examine how HE generally, and creative and

¹⁸ "A study (in Australia) surveyed a large sample of people about their interest in various art forms, attendance at arts events, active participation in the arts, their perception of the general benefits or costs arising from the arts as experienced by the arts community at large, their approval or disapproval of government financial support for the arts in Australia, and their precise willingness or unwillingness to pay out of taxes for arts subsidies under a variety of conditions" (Bakhshi et al, 2009a).

performing arts, design and media HE in particular, are valued. Such a study would set aside the current metrics of employability, first destinations and life-time earnings in favour of examining the contingent value invested in creative and performing arts, design and media education. It would likely take into account the experiences of both students and collaborators and partners in education, including teacher-practitioners, employers in placement projects, and ‘purchasers’ of work-based learning products and services. It would also need to include some study of wider consumers, users and beneficiaries of the HEI’s engagement with employers and the wider community.

The NESTA reports warns against adopting the ‘intrinsic value’¹⁹ of the arts as an argument to justify investment, suggesting that while conventional valuation might be limiting a wider understanding of the arts economic contribution assertions that cultural enterprise either can not be valued or has value that is self-evident fail to be convincing. However, the Economic and Social Research Council (ESRC, 2009) also warns against approaches that use only contingent valuations. The ESRC points out that mechanisms for measuring the economic value of HE as a sector, as well as individual HEIs and cultural sectors, are

sufficiently refined to offer clear evidence of value in both ‘conventional’ and contingent terms. This has been evidenced by Universities UK’s recent evaluation of universities contributions to the economy and the London School of Economic evaluation of national museums and galleries (UUK, 2009a; Travers, 2006).

SURVIVING THE RECESSION

This is the first major recession experienced by the creative and cultural sectors where they are recognised as a leading contributor to the economy. Creative and Cultural Skills Sector Skills Council claims that “the UK’s creative economy has been performing exceptionally well in recent years and is predicted to grow at 4 times the rate of the economy after the recession” (CCSkills, 2009). The Design Council claims that “the National Survey of Firms 2008 found that 54% of UK firms are planning to use design to stay competitive during the recession” (Design Council, 2009). NESTA also reports that “Between 2009 and 2013 the UK creative industries will grow on average at 4% – more than double the rate of the rest of the economy” and goes on to say:

“By 2013, there may be as many as 180,000 creative businesses in the sector, compared to the

¹⁹ The intrinsic value argument suggests that the value of the arts, including visual and performing arts, is self-evident and can be expressed only in the language of its discipline and can not be measured in monetary terms: the ‘you-wouldn’t-understand-you-are-not-an-artist’ position.

current number of 148,000. In the same year, the sector is expected to contribute as much as £85 billion to UK value added, up from £57 billion” NESTA, (NESTA, 2009).

Business Link North West claim that media businesses in the region are doing better than other businesses during the recession:

“Many of these companies are actually providing services or products that are helping businesses through the recession, delivering increased efficiency or promotion of the company in a cost effective way.” (Business Link North West, 2009)

Finally, the UK Commission for Employment and Skills notes that “Over the period 2007–17, culture, media & sports occupations and business & public service professionals are expected to witness the fastest rates of employment growth” (UKCES, 2008a). Past recessions have produced bursts of innovation and creativity in creative and cultural sectors, both in production and business practice. Historically, the sector has experienced a higher than average rate of business start-ups during recessions and there is evidence that this is occurring now (CCSkills, 2009b).

Will Hutton²⁰ is more cautious. He points out that the multiplier effect that helped creative industries to

grow fast in the decade preceding the recession will also impact upon them as other areas of the economy decline. This is a result of the value and volume of business-to-business work in the creative industries. As clients’ activities decline, they may well commission less work from their creative industry suppliers and consultants. Hutton suggests that we could lose up to half our commercial radio stations, and maybe ITV and Channel Five as well. Channel 4 could also be in real trouble. We may lose some newspapers; publishing and fashion are all going to be very badly hit. Advertising is already suffering the highest rate of business failure (13%). Cultural heritage has the lowest rate (6%) of business failure, but this is attributed to a high level of government subsidies for this subsector (Hutton, 2009). The Design Council point out that the recession is hitting the manufacturing industry hard, with orders for British goods sinking to a fresh low in February 2009. Design services are acknowledged as integral by 46% of UK manufacturing businesses and this will have a knock-on effect on design businesses. There are, however, some short-term gains. The low value of sterling is assisting export growth and there may be moves for more films to be made in the UK (Hutton, 2009).

²⁰ Will Hutton is Executive Vice Chair of the Work Foundation. The Work Foundation claims to be “the leading independent authority on work and its future.” See: www.theworkfoundation.com/ (Accessed 12.05.10).

It must be said, however, that Hutton and others also see the creative industries as key to the nation's economic recovery. He points out that they come from the "same root as the rest of the knowledge economy" and believes that, given the right conditions, "British consumers are going to want more of the 'experiential' things the creative industries offer; the things that make you feel life is about more than consumer goods". So, over the next fifteen years, the creative industries may well grow from being 7.5% of GDP, as they are today, to perhaps 10% (Hutton, 2009).

The question here is: how will this impact on HEIs and their engagement with individuals, businesses and organisations in the creative and cultural sectors?

While the evidence regarding education and business performance remains limited, research from the University of Kent Department of Economics (Collier et al, 2007) points to several studies that offer widespread evidence of the beneficial effects of employee training and education on employee's wages. The same study also states that training and education has a positive impact on individual and organisational productivity. Other studies show that productivity gains are greater than employee remuneration gains and that employers who have a

'strategic orientation' to training and education are more likely to experience growth in employment and real sales. There are other benefits to training and education. Other research reports (also cited by the Collier et al.) show that company training has modest effects on indirect indicators of performance, such as labour turnover and mobility. They assert that training and education is an important component of organisational capital, as it facilitates the ability of a firm to undertake organisational change. These reports also suggest that training and education helps to attract good quality workers and has a significant impact on productivity and pay, via its contribution to workplace organisation and organisational capital. This effect becomes cyclical, as new organisational structures increase the need for workers to acquire additional training and education in order to assist them in the new organisational environment. Yet, according to the Design Council's National Survey of Firms "professional development and training is likely to decrease and two in five employers expect to reduce their spending on training" (Design Council, 2009). In recessions, many businesses try to stem their losses by reducing marketing budgets, delaying new product development and reducing research and

development. In the 1990s recession, R&D spending dropped across the industrialised world. Business cost reductions include reductions in training and CPD. This is despite, claims from the Department of Innovation, Universities and Skills that independent studies demonstrate that businesses who don't invest in training and professional development during a recession are 2.5 times more likely to fail than those that do (Collier et al, 2007).

The case for sustaining training and education to creative and cultural businesses and organisation appears irrefutable. Government is committed to supporting HE and FE in becoming a key delivery partner and has tasked the sector skills councils with driving demand for increased training and skills purchased by employers – or in the case of creative and cultural sectors, by individuals. This change should be across sectors, and be strategic. It should address the need for HEIs to meet these demands and should help employers (owner managers, freelancers, micro-businesses and so on) to see HEIs as a credible provider of their training, education and other development needs. We have shown that there is capacity and enthusiasm within art, design and media HE departments, and from individual teachers

and teacher-practitioners, to develop a wide range of new learning delivered through HE or co-delivered through collaboration. There does need to be cultural change and change in rhetoric on all three sides: from governments and their agencies; from creative and cultural businesses and organisations, and from within the HE sector. If effective employer engagement is to be sustained, this applies particularly to organisational cultures and processes within HE. It will be just as important, however, for government to recognise that funding must be sustained, even during the recession, to assist in meeting marginal and development costs and in rewarding successful innovation. There must be an acceptance that there will be a range of business models and that there is a need for more differentiation in delivery mode, content and metrics for their success.

SUMMARY

Throughout the research phases of Looking out, in particular the focus groups, a range of issues have been raised. These include: the history of Arts HE, and HE more generally; the way Arts HE and creative and cultural sectors are presented in policy debates by sector agencies and within HEIs,

and the distinctiveness of the disciplines in Arts HE and of practice and business models in the creative industries. These issues have been explored further through research literature and policy papers and expanded in this section as a series of discussions. What is inflected here is the complexity of the issues around the ways Arts HE departments and HEIs do, and can, engage with the individuals, businesses and organisations in the creative and cultural sectors. It is important to state that, while there are challenges, all of those we consulted are positive about forming more effective engagements. This was the case regardless of whether these impact on current undergraduates and postgraduates in Arts HE (for example placement and other work experience schemes), work-based learning for those already working in the creative industries, or collaborative research and knowledge transfer projects.

GLOSSARY OF TERMS

ADM-HEA	Higher Education Academy Art, Design, Media Subject Centre	HE	Higher Education
ACE	Arts Council, England	HEA	Higher Education Academy
AGR	Association of Graduate Recruiters	HEFCE	Higher Education Funding Council for England
Arts HE	Collectively, art, design and media undergraduate and postgraduate courses	HEI	Higher education institution
BIS	Department of Business Innovation and Skills	HEIF	Higher Education Innovation Fund
BJTC	Broadcast Journalism Training Council	HESA	Higher Education Statistics Agency
CBI	Confederation of British Industry	ILTHE	Institute of Learning and Teaching in Higher Education
CCSkills	Creative and Cultural Skills (Sector Skills Council for Advertising, Crafts, Cultural Heritage, Design, Literature, Music, Performing, and Visual Arts)	KTP	Knowledge Transfer Project
CEP	Creative Economy Programme	NAB	National Advisory Body for Local Authority Higher Education
CIHE	Council for Industry and Higher Education	NCGE	National Council for Graduate Entrepreneurship
CLTAD	The University of the Arts London Centre for Learning and Teaching in Art and Design	NESTA	National Endowment for Science, Technology and the Arts
CHEAD	Council for Higher Education in Art and Design	NCTJ	National Council for the Training of Journalists
CNAA	Council for National Academic Awards	NGO	Non-Governmental Organisation
CPD	Continuing Professional Development	ONS	Office for National Statistics
DES	Department of Education and Science	QAA	Quality Assurance Agency
DCMS	Department of Culture Media and Sport	RAE	Research Assessment Exercise
DfEE	Department for Education and Employment	RDA	Regional Development Agencies
DfES	Department for Education and Skills	SIC	Standard Industry Classification
DIUS	Department of Universities Innovation and Skills	SME	Small or Medium-sized Enterprise
DTI	Department of Trade and Industry	SSA	Sector Skills Agreements are produced by each of the Sector Skills Councils
FE	Further Education	SSC	Sector Skills Council
FEC	Further Education College	STEM	The science, technology, engineering and mathematics group of subjects in education
FDF	Foundation Degree Forward	UCAS	University and Colleges Admissions Service
FTE	Full Time Equivalent (employment of HE teachers is expressed as FTE, therefore two teachers working half the week count as one full time teacher)	UKADIA	United Kingdom Arts and Design Institutions Association
		UKCES	UK Commission for Employment and Skills
		USP	Unique Selling Point
		UUK	Universities UK

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